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served of the two larger faces, a man kneels at the feet of another who has gathered up some stones (?) in a fold of his garment and raises his right hand; two other standing figures occupy the corners of the short side; between them stands a bearded man with arm upraised; a figure on the third side has been badly mutilated. These subjects have not yet been identified, but may perhaps have to do with the story of David.

The third capital⁵ (fig. 1) is artistically the most interesting of the new accessions, and fortunately, the best preserved. The subject developed in vigorous, bold carving on the four sides of this capital is the combat between Saint George and the Dragon. Half the space is given over to the representation of the monster; on the third face, Saint George opposes his shield to the dragon's claws and draws back his sword to smite; and on the fourth side stands coily the Princess, holding a long-stemmed flower in her left hand, her right resting nonchalantly on her hip, her long braids of hair joining in front to hang down to her knees. It has already been pointed out that this capital differs in size and material from the others of the series, but stylistic resemblances associate it with the Saint-Pons sculptures.

The three capitals are shown in the newly arranged gallery of mediaeval art on the second floor of Wing J to which attention was called in the last number of the BULLETIN.

J. B.

⁵ Acc. No. 22.37.3. H. 10 $\frac{3}{8}$ inches.

CLASSICAL ACCESSIONS

VI. GREEK TERRACOTTAS

GREEK terracottas, because of their small size and because they were made by artisans rather than artists, are classed among the so-called "minor arts." But

such a term does them no full justice, for the best examples of each period show the artistic intelligence and careful workmanship that are integral parts of the great works of sculpture. All of the terracottas recently acquired by the Classical Department are of interest as showing the traits of their periods, while some are worthy to be classed with the best.

The finest of these is a sixth-century statuette of a goddess or woman (fig. 1, Case J, Third Room of the Classical Wing), interesting not only because it is of a rather rare type, but because of its intrinsic beauty. The figure, which is said to have been found at Tarentum, sits erect on a throne with hands at her sides. Across the front of her dress is a Niké in low relief, flying to the left. A series of somewhat similar statuettes,¹ also found



FIG. 1. TERRACOTTA STATUETTE
VI CENTURY B. C.

in southern Italy, represents goddesses seated and holding various emblems of fertility—a dove, a pomegranate, a figure of Eros. The last appears in low relief, flying to the left. It is possible to hazard an interpretation² of our Niké figure as derived from the Eros type. If so, the seated figure

¹ *Notizie degli Scavi* 1913, Supplement, figs. 103-110.

² *Op. cit.*, p. 98.

might possibly represent Aphrodite, mother of the love-god. At all events, there is little doubt that the Niké is supposed to be embroidered across the front of the dress. We know from many sources as, for example, the description of the votive scarfs in Euripides' *Ion*, that embroidery reached a high state of perfection among the Greek women.

The figure taken as a whole has an appearance of dignity, even of majesty, which



FIG. 2. CROUCHING GIRL
IV CENTURY B. C.

suggests that it represents a goddess. The delicate and yet vigorous modeling, especially in the body of the little Niké figure, shows at their best the freshness and sense of beauty of the archaic artist, and makes negligible his occasional lack of skill.

Quite a different conception of a goddess is found in a small fourth-century torso of Aphrodite standing on one leg (Case E, Sixth Room). The type is one of the commonest among statues and statuettes from this time on, and is probably copied from some famous Greek original now lost. Sometimes, as here, the goddess seems to

be loosening the sandal on her left foot in preparation for the bath; in other cases she is evidently washing her heel. The figure shows a deftness of modeling and contour not often found in such small statuettes; it scarcely suffers by comparison with the marble torso of the same period and pose (No. M 2) exhibited near it.

Dating from about the same time is a typical example of the "Tanagra" statuette, a crouching figure of a girl, which is modeled with especial care (fig. 2, Case J, Sixth Room). She seems to be playing knuckle-bones. Her left hand, which is hidden in the folds of her drapery, probably holds a bag of astragals; her right is raised for the cast. Her game is the prototype of the modern "crap-shooting." How popular this graceful pose became is seen by its constant repetition, as on the well-known Alexandros painting from Herculaneum.³

Belonging to the third to first centuries B. C. are five statuettes (Case J, Seventh Room) reflecting the different tendencies of the Hellenistic age. The first, a woman wearing the panther skin and vine wreath of a Bacchante (fig. 3), has the slender, graceful proportions typical of Hellenistic art. Her thoughtful, rather melancholy face shows none of the ecstasy usually associated with the followers of Dionysos. A youthful Eros playing the cithara reveals the late Greek fondness for rather soft, adolescent forms. The attitude is graceful but lacking in vivacity; the cloak wreathed about him in garland fashion adds a good decorative touch. A small Eros riding a flower-wreathed boar shows a pleasant sense of humor. The child is the usual mischievous *putto*; the animal with his broad upturned nose might almost be a caricature of some self-satisfied human being. Another caricature represents a big-headed dwarf who crouches supporting a large burden on his shoulders. The sullenness of the face and the fatigue expressed in the limbs are well brought out in spite of the summary modeling. A drunken Seilenos dragging a goat along by the horns is of the type familiar from Dio-

³Guide to the National Museum in Naples, 1911, fig. 74.

nysiac scenes in sculpture and vase-painting. The pudgy body and stupid, rather cross face are realistically rendered, and display a spirit of rough humor.

Among the remaining terracottas we may mention especially an archaic example of the familiar *gorgoneion* or Medusa mask (Case J, Third Room) of the sort made by most primitive peoples to frighten away evil spirits. It was worked in relief, and was originally brightly colored. It was probably one of the antefixes of a terracotta roof, and was perhaps intended to serve as a protection against robbers. A group of the early fifth century (Case E, Fourth Room) represents two veiled goddesses or women seated together upon a throne. Since such double figures are almost unknown, it is probable that they should be intimately associated; they may represent Demeter and Kore. A fragmentary right

foot in a high-soled sandal (Case E, Sixth Room) dates from the fourth century. Such models of parts of the body are found in great numbers in Greek temples, and were probably placed there as votive offerings from people in gratitude for their recovery. In later times such examples as this were probably ornamental. The piece is carefully worked, with extraordinarily thin walls. A small statuette of the same date shows a female figure standing draped in a cloak which covers her hands. She has the serene pose and smiling face usually associated with terracottas of the "Tanagra" type. The head is too large for the body, but the nature of the break shows that they belong together. We know that such statuettes were made in different parts, and in this case a woman's head seems to have been joined by mistake to a little girl's body.

M. E. C.



FIG. 3. WOMAN DRESSED
AS BACCHANTE
III-I CENTURY B. C.